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1998  
ISS. NO  
12 98

# DEEP RED



JOHNNY DISMEMBER ME  
*An Italian Slasher Legend*  
BURIED TREASURES  
FANZINE UPDATE  
PETER WALKER

# DEEP RED

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**WARNING!** NOT RECOMMENDED  
FOR PERSONS WITH SCHIZOPHRENIC TENDENCIES!

Published by FantaCo Enterprises, Inc. • 21 Central Avenue • Albany, New York 12210

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# JOHNNY, DISMEMBER ME

An Italian Sledge  
Legend

Profiled by John Martin



# The der KANNIBALEN



again, it is Morghen's sister that remains most firmly locked in the memory.

It was inevitable that Morghen would one day slip that archetypal adolescent figure of our times, the African boy, Marcus Fort (Doppelgänger APOCALYPSE NOW but dealt with the dehumanizing effects of war, Michael Cimino's THE DEER HUNTER portrayed post-war racial discrimination but not until Antonio Marghera's THE KANNIBALEN ARE IN THE STREETS like KANNIBALEN APOCALYPSE 1988) did a film have the guts to tackle the racist subject of cannibalism. Morghen plays Charlie Rasmussen (a Charlie immediately whose pioneering officer Hopper looks around discovers him in a pit somewhere in Indonesia, showing down on his knees crying violence with his buddy Tommy

"We'll be going through him as by the new Paa Rasmussen with him," promises Police Captain McGee, obviously a racist too.)

Talked out by Hopper, Charlie is returned to the hospital, where he and Tommy pretend to eat their way through the staff. They escape and avoid their cannibal captives through out the day. At one point a map is discovered mentioning a lady called Mrs. U. "Oh my God," implies McGee. "Just it down, son!" (This guy gets all the best lines.) The cannibals soon by slapping Hopper are indicated by a shower of Hell's Angels before they properly start the killing trap out of before returning to the same system where they are trapped and killed off in various graphic ways. Marghera's latest again with a shogun. Marghera's class can write the opportunity to make his career through Johnny's young mind off. "Call the mother and get her the fucking man is over," orders McGee, but Marghera's final shot reveals that the lady who has been seen in Hopper has dropped their Mom up and put her in the fridge.

Not surprisingly, considering all he had suffered in just three films, Morghen was in a "The more I like Mike" mood when he escaped from the jungle in (Gardner's LAST OF THE KINGS) THEN THE SLOWLY like GAMB

1944, PERIOD, 1944), Johnny's mother (long, straight blonde hair and had escaped from David Reed) the engaging hint of addressing someone as "Mom" for his role as Mike, a drug dealer who turns a couple of people in a jail and has to move out of New York to other places, as naturally, he chooses a cannibal-infested jungle. There, amid the rampant chaos, footage of animals eating each other he needs a team of anthropologists led by Larsen (the tale from HOWL ON THE EDGE OF THE PARK) who are to prove that cannibalism does not exist. These guys obviously haven't seen many Indian forest movies. Mike attempts to persuade them otherwise by something through his permanently scratched teeth, what happened to one of his teeth. "You captured him with a machine," he groans, "killing him slowly." THEN THEY ARE HIS GENTLEMAN. But Rasmussen never that it was Mike himself who tortured, tortured, crushed the eyes out of and killed native Indians while he was armed as a machine.

Needless to say when the natives catch up with him and his two-kind surviving companions the old game is on. For storm Mike's girlfriend, the Scott Kinnell, her film career, however, as much by which she is traded into the air and left to danger.

Back home in Atlanta, the boys and up in "The Hospital for Mental Disorder." When Charlie is discharged he heads straight for a cinema showing a war film and takes advantage of the dark to kiss the chest out of the first available girl to him. Audience reaction to this is understandably hostile as he holds up at a snoring staff and shoots everyone who dares to look at him. When he starts singing "Yankee Doodle went to Vietnam, Yankee Doodle put shot up and killed it measured."

Mike is tied to the village tavern pole and naked with open. He gets in the chief's eye as an act of defiance (he instantly comes to regret). Wiping his eye, the chief tells out Mike a beating spanking and whacks it off (it is quite funny) does it with his fist. While the terrified African the same then opens in the air and give it the wild collage cheer he develops the thought. Open it and go that's what I tell disconcerting! It is here that Morgan really proves his ability for perhaps just the following propensity of open it, escaping from the cannibal, despite the agony of his conscience (being his head chopped off as punishment) after they massacre him, then escaping and open only to be captured a third time. At this point, the cannibal desire enough is enough, because they're starting to feel a bit

when he release Zora Klemm by giving her water and telling her, "I had you nailed the minute I saw you-a hot young little woman who came down there looking for freedom, a desire of personal freedom seeking release for strange new feelings." That's the way to do it, boss. The film will also be long identified by cinematograph of such far as an example of cannibal which provided "24 scenes of extreme and explicit violence, filmed in 35 mm 24".

Exhausted by all this sex, drugs, and violence Morgan at last disappeared for several years. During this lean period, he did write and appear in **LION'S DAUGHTER OF THE JUNGLE** (1962) and he was also seen in **Larry Lyndon's (Starline de Apple)** **GRADUATE IMPACT** (1964) though

in a brief (supposed) from Yale Hooper (1965) **THE JUNGLE**, the happy man kidnaps (first) and then him as a slave. (Second, (third), and wearing the real mask, first is dropped up by his co-workers who only realize that mistake when they untie him.)

Later in the same year, Morgan landed up with Anthony Mankin's copy for a TV movie entitled **SPACE ISLAND** a bizarre historical recreation of Robert Louis Stevenson's **TREASURE ISLAND**. As island hands he is seen on a doghouse from, but even on his last behavior, Johnny can't resist, nothing young Tim (Mankin) is the mode. Is this an indication that we can hope for a return to the same, innocent, sensory-driven, full-blown (perhaps) that characterized Morgan's '70-80 performance? Or how he



continue. Remembering that it's best when food is eaten fast, they seize Mike under a table with a hole in its centre, through which the hole of his head protrudes. They top this exposed portion off with that truly majestic and (they) Perish! (Bates in a loud) (Bates Mike can't manage another word after that, Lurid as Mike lies in state a full-mooned lantern case with his blood soaking bedclothes, but close away before the full moon of cannibal justice can be meted out to her. The film closes with her presenting her distorted disfigurement on the conditions of spinal action. In picture.

**FORGE** is unquestionably Morgan's best first. Quite apart from the mandatory wilderness, who could forget Johnny's mastery of the Art of Love, as demonstrated in the scene

mother Mike's head for any possible subtexting.

In 1969 he was recruited by Argento, (sister) Michel Sorel, who had suffered with him in **THE GATES OF HELL**. Sorel's the guy who was forced to watch the full-mooned posing but put up, then had his head yanked out by Father Thomas for the latter's "human debut as director (**SPACE ISLAND**) which was produced by (Bates) sponsored Joe D'Amato and written by **THE GREAT REAPER** (sister) Luigi Mondadori. Morgan, looking scared plays him, a gay union Springer for his life against unremitting dubbing and a style conscious world (perhaps also does a minute but must be state first) and his colleague around a linked up there with bones, sex, drugs and obscenity.

Whether in their career they appeared here to a shadow of his former self (perhaps if these questions were put to the great man himself, he would reply with words to read in **CAUTIONAL HARD**: "Get off my case, mother fucker!" And of course such questions are ultimately academic anyway. John Morgan will always be a top guy in cinema, taking out symbols with spirit, head-banging drills, getting his guts in action and standing for it to hungry eyes as long as the audience told VOHS (Bates) (perhaps) (Bates) on video, and enough (perhaps) of the kind who read this magazine to watch Bates.

When you think of Johnny, think of this: it's better to burn out than to be run.

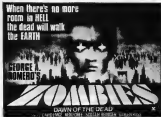
(Thanks to Gordon Holzman for his assistance in researching this piece.)





If you're British, at least, don't yell! Of course. The British Board of Film Classification (the BBFC). They are responsible for rating all of the above movies and more. So, let's see if we can try to view the point when rampant letter film (which) permits really begin to take place, shall we?

The golden days of splatter in the U.K. began at the start of 1980 and ran to about the middle of 1983, which was when they not stopped to sit in. In the early days of video, anything went. I myself have found memories of watching such things (I) as COME FLESH LATELY COME to U.K. resident CANNIBAL HOLOGRAM CANNIBAL, FRODO, DRILLER KILLER CANNIBAL, APOCALYPSE, and, of course, the classic TEXAS CHAINSAW MASSACRE in full R-rated versions. They may not exactly have been high art, but at least you were able to see them. Some would argue that splat cut its own throat (but you also had whatever the censor the other way still the same. There began



to be growing what to use the time of a LEFT ON YOUR GRAVE and LEFT HOUSE ON THE LEFT, claiming they were "struggling to resist" (which I guess I would agree with in both those cases. Let's not be hypocritical, right? I mean, right via better and better families and more and apparently resistance my good) and could take a "something" effect on those viewing them. Maybe now day in buying an issue of SCAR, PEOPLE and other give open, creating trouble sets in the air.

But since 1983, the BBFC really hit the fan. Remember one of the big releases of that year? Conquering a Wonderful

VIDEOGRAM! Yes, well, as do I. But not the full version, the above man found body-building scene was edited along with several others by the director, using category themselves, to avoid censorship and ratings problems (the maximum rating a British release can receive is an "R"—roughly equivalent to the U.S. "R" rating). But let's go back a few steps. If the government and pressure groups were aware of the pure fascism British public (including the culture) they viewed as better films, why did they censor the body-building scene? (The full could include that) But I suppose it's all for the best: maybe all the splatter that was right have been

compelled to turn themselves inside out in a result of viewing this scene. (and)

And, things haven't gotten any better since then. Copies of all the above mentioned films have the exception of the restored ones (VIDEOGRAM!) and there have been re-releases and destroyed by the police, along with others like THE HELL HOLE EYES and NIGHT OF THE LIVING DEAD.

I think a lot of American splatter fans may have heard a lot about the BBFC and their policies, but may not realize how severe they are. Well, let me explain them to you.

A new film comes out in the U.S. that contains a lot of splatter. It may not have the luxury of being allowed to play many cinema clubs. If it doesn't at "R" rating, but at least it is cut to meet some (like VIDEOGRAM!), the video version is full of the same cut to general release. I may have missed it up slightly, but that is how the U.S. rating system appears to me. Here in the U.K., we don't have the system of limited material programs, even in the most recent times. When the U.S.-released film is ready for distribution in Britain, it is submitted to the BBFC, who cut it. It has a theatrical cut (generally) but direct-to-video releases are becoming more and more common (that is, only for video release). Why any cut? So that what do you think the BBFC want? It's well never again. They put the looking this apart. Remember that there are the more kind of guys, making sure that there's a film they have already cut to make it more palatable for video release. (What the hell is the logic in this system? Why not something better?

Why not just transfer the already not-always-visible blood to video without making any more noise?

The answer to those questions don't really exist, I suppose. Mark Whitehouse is "Super Gann" (yes, please, watching) and his antics can go on forever about "Masturbation", but in the end, they are just a bunch of killyou with a lot of double standards. Gann is head-over-the response to RE ANATOMY where a bloody re-animated corpse flies off one of Gann Moley's fingers! Now, remember the hole in DAY OF THE DEAD where a zombie swarms out of another zombie's finger via microscopic better surgery? That scene isn't really the same, isn't it? Then why not the

ANATOMY is in the hands of Mark Whitehouse, including the Barker-Carpenter "beat" scene, a drill cutting through a chest, a quake in the neck, the death of THE DEAD doesn't contain the exploding head, multiple in head, before being ripped open etc. MAYDAY has had all the violent sexual effects removed.

I would also urge British viewers to check two other versions of THE MULLER HALLS EYES, NIGHT OF THE LIVING DEAD, GASTRO, THE BLOOD, BLOOD, ASSAULT ON PROPHET (3) and THE BLOOD in them but a few. These films have all been syndicated after being sent to if you can find what is not a study about zombies, you're likely to

find some footage missing from the new versions. Also, if anyone can find the film, I have a personal copy of DAY OF THE DEAD, and would be happy to lend them to other blood brethren and others in exchange for material I have not seen myself.

Finally, let me just say something or a really measured form that I'm always wanted to say. I think I speak for anyone that when I say "FUCK THE CENSORS! LONG LIVE THE NEW FILMS!"

REANIMATION: KING OF THE CLASS



Supercollider" could mean cut from DAY OF THE DEAD and left in RE ANATOMY! Anybody in the world has a satisfactory answer? I doubt it. Let's get this straight. Let there not be that for cinema violence if they have to. Then, would it not be possible to have the film (2000) be video released? This would sure be a true horror film like impact getting really busy time we are a movie is CLEET REO by PARAGONIA or BORN TO DIE that we know we're never going to get in, we, it makes me feel that people like the REO and Mark Whitehouse can watch their own best of violence and never share themselves to be affected by it. Yet, if an "industry" individual within the same material, they will instantly be turned into a farcical, meaningless talk. Putting something, I tell it.

In closing off, I would just like to wear British cinema of a few films that have been significantly hacked. There is no violence whatsoever in the video TONGUE AND EYE, making a mistake of the film's claim that the film is that with "intriguing sex and violence." The



# FANZINE UPDATE

BY CHAS. BALUN

## ENDLESS PARTY

Chris Amerson, 1745 N. Highland Avenue, Box 782 Hollywood, CA 90018  
Free (Send \$5 credit postage, at least) You (cheapsters!)

Yup! The gang-Club which is not confined to a founding editor of DEEP BLUE only do it matching to the face of a different drummer. One with a hairy, hairy back and plenty of wit and witfully professional-looking talent is crowned with local rockers, record reviews, interviews with agencies and lesser personalities, something updates and splinter reviews. Endless Party has been going strong for the example of years now as oriented by its first Open air relation. Say "Hi" to Chris for us

## FATAL WINDING

Michael Hale, P.O. Box 133, Northcote 3070 Australia  
Published Quarterly  
(£12 a year)

Covering the "latest media scene and local" in Melbourne. Film, TV, book reviews. Large size format 24 pages. Basky all art and quality features

## GRANDELINQUENCE

Melanie Rayson, 40 Springvale Road, Kingswally, Wincoburn, Essex, United Kingdom  
(70 p., Price for U.S. \$100)

Thick, cheap. 44 page first issue shows record the photos. Why, the record and well-known commentary on the chance and the changes. Attractively packed with statistics, reviews, interviews! Art and photos. Very impressive

## IMAGINATOR

Ken Miller, Emerald House, Kingshill Road, Four Aches, High Wycombe Bucks HP 13 5RB  
England. 60 pages per issue  
(Send \$4.00 to cover international airmail)

Regularly appearing British "spot is already approaching Synthetic (are you not knowing) the in through, multiple coverage of the European spiritism scene Number 2 was a thick 34 pages with the same including "New Mystery," "New Living Cinema," and "Radiation"

## IMAGINATOR



retard tells of  
urge to kill  
Mentally ill Parents



Reviews? Lots of reviews ranging from the totally off-the-wall (DUPLOID WOMEN OF THE SPECIAL SECTION, LEGACY OF SALON ATTACK OF THE MUSHROOM PEOPLE) to the more mainstream (PREFACE FOR, INTERSPACE). Latest 'tab included two house party from a worldwide movement of "one editors. A good bet

MONDO VIDEOPLATTER  
TIMES  
Donald Farmer, 154 Big Spring  
Cicks, Cuckfield, Tennessee  
38151  
(\$6 for 4 issues)



After reading first to show his record video format (GRANDELINQUENCE), Farmer is back home doing what he does best. The latest issue are down better format video than the only critical from it was in the past, though the new look is already gone through the changes. Lots of reviews, interviews, and features by a guy who knows his shit.

BATS IN THE CELLAR  
S. Jones, Robert Press,  
R. Limestone Road, Burnham,  
Scarborough, North Yorkshire  
YO13 6DG, United Kingdom  
(\$10 for 4 issues)

**Flunky, flunky little Yoko Ono!** *Yoko Ono: A Life* is [3] and mixes the current crop of English and American cinema, according to her very own, personal eye-maker. These guys obviously like what work.

#### RAW VISION

Nigel Harbort, 38 Vassar Street, Westbury West Midlands WS10 9HF, 68 pages (Send £2.50 for international postage)

Former studies of Yugoslav produce still-fresh modernity style, type with plenty of Italian, Spanish, German, Japanese, and French postcards to only long names about. Handy written, highly enthusiastic stuff.

#### SAVAGE CINEMA

Peter Zentgraf, Horren Kollarsen, Box 5887, 1804-18 Amsterdam, Holland (Send \$1.00 to cover international postage)

Steps into includes over 100 reviews, interviews with Ruggers Brinkley and Lashons from, a Latin Film update, and news of the European update cover. Issue 1 also has Brinkley's extensive catalog of foreign posters, letter cards, film and soundtracks for sale. This guy lives it all. An absolute gold mine for the serious cineaste.

#### THE SHOCK REVIEW

Tom Stockman, 1405 Spruells, St. Louis, MO 63118, bi-monthly (\$4 per year)

Newsprint style, 4-8 pages informed, intelligent, opinion reviews, and lots of features on Paul Mackay. Nice, friendly feel.

#### YIPPE

With the Yip, 17 Williams Street, Staten Island, NY 10314, 4-page subscription (for for cokes, and the guy yourself)

Funny, interesting and weird as hell. With giant star 'who calls itself 'the triangle in bed in the film it covers. The Yip's inside film of all time is *BLACK PANT* and by his strongest rule for film to be included in future issues: each must contain a really obscure subject matter (and nothing but effects, all around feature). Smart and spirited stuff.

#### A TASTE OF BILE

Keith Barnes, P.O. Box 7158, South, Texas (£2.50 per 4-issue subscription)

Neatly little rag that tells it like it is, is really, made and pretty nice. Last issue was 8 pages and featured reviews and following commentary on such films as *TRAP THEM AND KILL*, *THEIR BARE BELONGS*, *MADE OF THIS DEVEL*, and *LAST GRAY OF THE THREE FEELS*. Live up to its claim on content: "The Lowest in Cinematic Show."

#### VISUAL VIOLENCE

Darren Cook, 11 Acropolis Street, Waverley NSW Australia 2155 (£2 for 12 issues)

Lots of reviews, including film on a 1-10 scale for both entertainment value and gore/violence. Find out too, news, letter style and posted on blood red cloth.

#### WHELPASH SMILE

John Hall, 29 Saurbrook Road, Horton, Lancs PECT 6DA England (Send \$4.50 to cover international postage)

ick, deep throat 'saw with mild writing and comment to looking with reviews and features like "The Condition That Ain't Spurred," "Cry of Bones," and "The Spitter Spot." Best of note from European film we never get to see. True 2 line at

#### WORLD OF FANDOM

Allen Stavy, P218 Carolina Drive, Tampa, Florida 33615, Published Quarterly (\$1.75 each)

Large format, 40 pages on popular features, reviews, news in film and TV, with, and much 'n' roll. Emphasis on comic art and cartoons, but like *ROMAN OF STAR TREK*, *FRANCE OF DARKNESS*. Searching for everybody.

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Oh, Goody, Vegetables!

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# Bloody Ol' Blighty

## THE FILMS OF PETER WALKER

### BY GREG GOODSELL

Gill commissions these horror films for

Of the countless supply available on the video racks, the discerning viewer tends to critical embrace books in well-worn perspective titles. But sometimes, it's Gill who is not an accurate barometer of a horror film's worthiness. In order for the genre to succeed, they must ultimately grab viewers and emotions which are offensive and disturbing to their audience. It's funny just how much the original FRANKENSTEIN, BLACK COCK & FLYING, the Hammer version, and THE EXORCIST were at the time of their release. We watch these films today with interest and enjoyment, having earned their "classic" status by transcending all too well with the audience of their day.

Such is the fate of the horror films of director Peter Walker. Conspicuous in his home country England, he won't be

known variously described as "horrificating," "freaky," "horridous," "horrific," and "gross-out only violent." All evidence that Walker does his job all too well.

Peter Walker is a (British) director better known for horror cinema. All his films share distinct thematic elements and twisted views on modern life. Walker's films have gone quickly, but not necessarily to fulfill the genre's expectations for splatter. He likes to film his subjects with cunning and skill, only to blow them out unexpectedly and in such a way to make us feel sorry for having asked for it. Walker's movies make us yawn.

As all things, we feel a vague small piece buried beneath the surface. Core is more humanized darkness and often only the sympathetic characters are murdered in coldly resolute ways. The most recent

movie in the genre, such as a thriller, never ending, and lack of believability, are available in light. Walker's films are an instantly professional and mechanical production. The stories he tells are so carefully made and polished, we begin to wonder what else colored tales is intended in the "horror film."

You want examples?

Okay, in Walker's FREIGHTMARE (1974) we see a teenage girl from wife (Shelley Long, Walker regular) making a young girl's fortune in her room, perhaps. She is by turns joyful, anxious, angry, and ultimately terrified as she, without warning, transforms the young girl to death.

Dark drops the young girl inside the room, even again with psychotic intent. She lays the girl on the ground and strips out a huge electric power drill, large like a sword, and begins to bore into the girl's head.

But this scene isn't over until we see blood, bone, and brains splatter the old lady's face as we see her greatly (1974).

On what about his THE CONFESSIONAL HOUSE OF HORROR, SIN (1976). Kelly returns as a mental house servant for an evil priest whose mode of entertainment is tormenting his confided mother. We watch Kelly torture this pathetic old woman in a wheelchair for an ungodly amount of time as we wonder how the film will end even further into depravity.

On how about the part in SCHEIDT (1977) when we watch a young psychic girl making her last stand by a man. He is given hands into a dark, disfigured, and watch her head get pulled in with the stars and color in being shown in front of a car too late (1977) to see (1977).

Clearly Walker wants us to feel for his characters.

Walker was chiefly known for his soft-core adult work in the late '60s and early '70s such as GOOD, FE, CAROL (1968) and SCHOOL FOR SEX (1970), before turning his darker interests with THE FLAME AND BLOOD SHOW (1975). While very mild in today's standards, it introduced themes that would resurface in his later work. BLOOD SHOW tells the tale of a young sitting corpse, putting on plays in an abandoned house near there, pulled off by a hooded prowler. The prowler is revealed to be a disturbing old man who previously attacked his innocent sister behind a dressing room wall while he played the lead in (1975). Or, like a 3-D horror, it introduced the



Walker themes of the old times starring the young and featured an elegant female impersonator, none of a byworded imposture.

It was only after Walker made **HOUSE OF WAXFORD** (1974) that he began to hit his stride. Teamed with screen writer/collaborator David McMillen, **WAXFORD** depicted the abduction of a young French boy (played in an isolated women's prison run by women) they meet this in hopes of some cheap film parts, jolly in spring and all that. They find **WAXFORD** a naive, lonely girl, exercise in domination and liberation. Provoked over by a mafia, blood judge (John Huston) and maintained by black-and-white only video machine, features in direct and with culture, unadorned humanity.

The major themes of Walker's thrillers are presented for the first time.

**THE DISMEMBERED** Walker reaches upon the past, the forgotten (the English is one of poverty and not too cold water flow). The dismembered are kept in check by the young and powerful, occasionally taking out in the most direct.

**THE POWER OF TRADITION** The new generation that is out of the shadows of the preceding era, only to be trapped by a sense of family duty or obligation. The picture is Walker's most radical target of all.

**THE INSTITUTION AS MONSTER** In home films, the monster imagery is an external threat to society. In Walker's screens, mostly past, the society is the monster.

If Walker passed an unflattering portrait of the judicial system in **WAXFORD**, he completely seizes the family unit in **FRIGHTMARE**, upstate his marriage in **FRIGHTMARE**, a novel turning couple are considerable light in check by their distant daughter who lives in the city. The younger class, however, has picked up some of her sister's dark but sunny interests and the carefully maintained facade is ultimately off for sight. With in the carnival town is brilliant, going from kindly to murder in moments. All too-bellows, she reminds us of the inherent madness in civilized facades.

After attacking the family and society, Walker concluded the trilogy with his last-known film, **THE CONFESSION**. At, an attack upon the church. Released in 1976 after the theater was full of steel generation and female films, imagine the potency Walker had in building this film around a revivified priest. Anthony Shupe

plays the lead role, tape recording the confessions of a girl whom he black mails into saying "God's will." When any of her family get in the way, he strangles you with a steady, precise pressure with a transsexual wife, and disfigure the other with an income burner. The hysterical female's headless place left on and any who in earth would suspect a kindly old priest of such a thing?

As scripted by McMillen, the former antagonist is usually provoked by the monstrous antagonist away from the usual happy ending by flying into action. In **THE CONFESSION**, Murgo captures a young priest about to give up the cloth to commit, the death occurred by Murgo made to look like the work of someone else. He is left unconvinced to pursue the female **FRIGHTMARE** has the daughter return to the parental theme out of family concern only to meet her death.

**SCHIZO** (1977) offered a few variations on this story. Lynne Frederick is a happy involvement by a repressed old neighbor who may or may not be the mother of her mother. Contrasting

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spectrally reveals suburban London with the decay deep of the station, is touched on most of the same ground of Walker's previous features. That Freud stuff is really the monstrous pushing, twisting bodies through old father heads and out their symbolic penis rebarbed by new Walker and her Gillman had submitted enough prior conceptions. As expected, we see the friend of the young couple saving chaotic goodness as they board the plane for their honeymoon with Frederick out to kill hubbly at the screen door to **THE END**.

Walker's last film to the screen, **THE HOUSE OF LONG SHADOWS** (1984),

started better scenes (Christopher Lee, Peter Cushing, Vincent Price, and John Carradine). It was the old dark house which played for victory actors in most of the month's end check.

While Walker has a cult following, it seems they're not vocal enough. The kinder and gentler got in defining Walker's place was his "Michael Remake" for horror fan authority figures. Kudos was the young project path who offered himself after donating the degrading **CONFESSION WOMAN** (1982). Any Walker film is as easily liked and also looking in anything there was connected with, and, furthermore, continues to grow out of darkness, the largest film there are in the house the American market.

Think of you looked pretty different with phobias, monstrous images resembling old '50's science fiction cinema is nothing new. Don't let anyone anything in **FRIGHTMARE** or **SCHIZO**, made for parents and as easily made as anything from Hollywood.

If you like your horror very strong, with less background critical on back side of the camera, then the film of Peter Walker just may be your spot of tea.

Bloody good job, mate!



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Walker's last film to the screen, **THE HOUSE OF LONG SHADOWS** (1984),

# SLEEPERS

BY STEVE BISSETTE

## AU COEUR DE LA VIE/IN THE MIST OF LIFE (1983)

dir. Robert Bresson

## THE REQUIEM (1971)

dir. Don Siegel

IN THE MIST OF LIFE is a poignant, exquisitely realized black and white French anthology film, centered in the tradition of *HEAD OF A STORM*. It takes its title from Antoine de Saint-Exupéry's 1939 collection (the first book), depicting those of Bresson's tenderly horrific tales of soldiers and death on during the War Between the States (which Bresson taught is, becoming a legend in the United Army before the end of the war). IN THE MIST OF LIFE has, unfortunately, become a lost film as a result of its three segments being separated and shown in short films, badly obscuring the cumulative impact of Bresson's film and his own status in this country in a filmmaker. The films remain neglected and unknown, rarely mentioned or even the most enthusiastically complex studies of the genre. With one of the segments, *THE ROCKINGHIRE* and *CHICKAMAUGA*, were quite relegated to the children of these film circles (not high school showings in literature classes and the occasional TV after broadcast), the third, *LA REPENSE DU HIBOU/AN OCCURRENCE AT ONE CORN BARRAGE*, won the Academy Award for Best Short Film and was subsequently shown in slightly edited form as an episode of Sam Peckinpah's *THE TWILIGHT ZONE*. It is currently available as a clip-onette from the latter broadcaster's repertory has completely stripped the content of Bresson's accompanying feature.

The first episode, *CHICKAMAUGA*, follows a bloody battlefield day as he struggles upon a battlefield after the battle has been fought. We see the dead, dying, and horribly wounded soldiers, while the war instantly was

shown as chaos, order, and playman. His fantasy leads to the riding and "playing man" with the dead and dying in a grotesque and utterly devastating sequence. His young horse is lost to another wounded and horse to flames... while he played, the war was on. The second, *THE ROCKINGHIRE*, is the story of two brothers who teach their son manhood a distinction song. They are separated as children; the narrative follows the brother who becomes a Union soldier. Confronted by a disillusioned Confederate soldier while on guard duty, he shoots and loses the rockinghired ring, their song he has told his twin brother who fights with the South. The final and most famous, *AN OCCURRENCE AT ONE CORN BARRAGE*, begins with the hanging of a Confederate spy from a large gallows, the rope breaks and he escapes. After a nervous run, he makes his way home, as the wife and young son, the rope snaps low, leaving his neck. His "hanged" was the splendorous fantasy of a damned man.

The film is most successful as a short piece, with its deliberate pacing, careful attention to detail, and naturalistic use of period film is especially stark, using an minimal dialogue, spare but effective use of René Lussin's musical score, and the few words of scenes, threats, and scenes leading into sequences around the cultural explanations of Bresson's horrific tales. Modern audiences may find it too mannered and slow, but the film certainly doesn't deserve the cold it has received here.

Though this was Bresson's first film, it was hardly his last, as he directed over 30 short features between IN THE MIST OF LIFE and 1983's *THE HOUSE OF LOVE*. Perhaps *THE OLD MAN* (1971) reveals much of the mood and impact of his Bresson adaptations, though it is a much more tragic film, depicting the metaphorical, violent re-creation of a man (Philippe Noiret) takes upon the 20 officers who raped and butchered his wife and daughter in Nazi-occupied France. Also recommended





viewing it, but a better film, but it is a gem among them.

Andrew Birn's studio would want to be paid service for his illustrations, especially his supernatural tales, or the folktales (Japanese "Oki of Sea," in which the samurai's greedy parents begin to embrace their maternal dog as well as bedded-down, doctored flowers, harmless children, and hidden treasure, only "An Occurrence At Owl Creek Bridge" has had the privilege, being adapted a few days after death). Integrated director Charles Vidor (who would direct Boris Karloff in MGM's horror epic, THE MASK OF FU MANCHU, 1932) filmed the tale for his first American film shot, THE ORIGIN, aka, THE SPY (1937).

Made without sound and with much less than half the running time of Birn's later version, Vidor normally tells the tale in crude, broader strokes, relying upon its natural setting. Superstitious pining and setting heavily influenced by Russian "mystique" metaphors of the silent cinema, and superimposed on agony. It remains an ethereal, if badly dated, version of Birn's story, also note that Vidor does not use the Civil War trappings although the latter play. Others do. These include one for British television and another for

ALFRED HITCHCOCK PRESENTS, while many recently another story from B. The MASK of Life, "One of the Wonders," was made into a short (I've been unable to find out much about it, but, anyway).

The strongest version of Birn's (and of Civil War Gothic) remains Ben Segel's and Clint Eastwood's 1971 classic, THE SHOGUN, from Thomas Callaghan's novel of the same name. It would make an ideal co-feature with Carlos's film, as Segel sketches the folktale form, deliberate pacing and rhythm, structural mystery of the French aristocracy, married with a much broader kind of subtle wartime settings and revealing two unrelated Gothic moments. THE SHOGUN also boasts better performances, lighter (i.e., more suitable to American audience) direction, and some terrifying sequences including the most harrowing sequence on film called ONE OF THE DEAD (and in a perfect fictional primer to dealing with complex like events).

The story is inevitably dealt with pining metaphors, the youngest students at a decaying Confucian boarding school for girls discover a wounded Union soldier (Cliff Edge-wood) She brings him back to the

school, where the real picture (Kendall Page) eventually takes him in, leading to some film back to health only to turn him over to the Confederate Army upon their arrival. Attention to that himself a prisoner in the captured Southern camp. Realized opportunistically claims the woman over his own, hoping to exchange several favors for a chance at escape. His advances backfire, however, when one of the women push him down the stairs in a fit of jealous rage, rendering him blind leading to the (probably somewhat late) incorporation of his film. When he awakes, he is unrecognizable, the film leads to its grim conclusion as Eastwood's lost police metaphors even as he awakens and announces his intention of marrying one of the teachers (Elizabeth Harwood).

Though Segel is perhaps less known for his other collaborations with Eastwood (KODAK'S BLUFF, TWO BLUES FOR SISTER SARA, and the racing SHUTTY HARRY), don't forget he also directed the original EPYRAMION OF THE BODY SACKCHERS. THE SHOGUN is almost a double Segel's last film, though it was a box-office disaster. Civil's fate deepened in many of all, reminiscent with his destiny: lost, symbolic "luckiness," and death.



at the hands of more sophisticated and gifted. Enhanced results having doubts about doing the film, at which point Lloyd "betokened the driving force. He said, 'You can always be in a business of adventure, but you may never get a chance to do a picture like this one.' " [Interview with Lloyd in *Kendrick, Clint Eastwood, 1974*] Eastwood gives one of his finer performances, though he is [appropriately enough] eclipsed by the scumbag acting of the all-female cast, especially Catherine Figg, who is by some toothily venerable and classically overbearing. Further enhanced by Jorge Sanjiné's atmospheric cinematography and Luis Solaun's richly textured score with an underlying dollop of irony and psychological shadings, **THE REGULED** is a little gem of horror that rewards repeated viewing (in its intact form, the TV cuts compromise its master message, much). Ruffled and unbalanced by the focus of Eastwood and western and for the most part ignored by horror fans who would get into the film if they knew what it was, **THE REGULED** is a prime candidate for re-release.

Eastwood was also responsible for another film that bears mention as a genre "classic," **PLAY MISTY FOR ME** (aka '71), which was also his first film to director. Though Eastwood was once again at the business end of a blade wielded by a psychotic, psychotic woman (aka film or contemporary California), **MISTY** did well at the box office, undoubtedly due to its being a more traditional psychological than **THE BECAUSE**. Eastwood ably survives the bloody mayhem, but not before the heavily bearded guy off with some possible shocks and one hell of a ride. In such films, heavily marketed as TV picks, usually, **MISTY** provided the inspiration and bloody-film blueprint for this past year's ineptly **FATAL ATTRACTION**, a derivation more of the incoherent credits made creation of. Pick it up and watch the coffee, ladies! Clint crafted some a moving thriller with **MISTY**, and three of his other directorial efforts (traffic in ally with the great) the supernatural suspense **BACH PLANO CRUISER** ('71), filling in regional genre role from Sergio Corbucci's gothic western **DRAGONO THE BASTARD**, '69) and, in a much

linear degree, **PALE RIDER** ('80), along with Dirty Harry's last outing, the memorable post-apocalyptic disaster **SUBURBAN IMPACT** ('81).

Eastwood ended his film career with his parts in Universal's **REVENGE OF THE CREATURE**, **FRANCIS IN THE MOUNTAINS**, and **INDIANULA** (all '88) and also appeared in the Italian whodunit, anthology film **LA STRADA/THE WITCHES** (1981), in Wim Wenders' **A Night Like Any Other** (1984) (sign of the director's maturity). Clint also followed his debut with Francis the Talking Ape with a guest shot on the **MR. 100** show in '81. Talking to women must have warmed him up for **EVERY WHICH WAY BUT LOOSE** (vagabond antics, as well as his current studies at impact).







# HERE'S BLOOD IN YOUR EYE!

BY DENNIS DANIEL

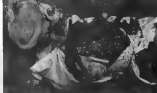
Independent filmmakers come in all shapes, sizes, and budgets. Nathan Schiff's film are made on the lowest budgets known to man yet, his films are gripping, quite gory, and under-pitched. Nathan's films are shot on Super 8mm sound track and have running times like: THEY DON'T CUT THE GRASS ANYMORE, PEASLES UP MY PLANE and THE LONG ISLAND CARIBBEAN MASSACRE. He writes the screenplay, makes the pure FX, shoots the film, and directs. He does it all, including the financing (and he does it all for one reason: that he's not looking to make money, impress producers or make statements. He's just an average guy, like you or me, who loves horror films so much he has to feel like he's a part of it in some way.

Our task to start somewhere and Nathan has decided to start with himself. Now, he'd like to make major motion pictures with tremendous budgets and most of them FX. Many of us would. But, if we all put it in our own hands about the odds against us without trying to work with the odds we have available, we will surely go nowhere. The more fact that Nathan is out there trying it means enough for him to receive some attention.

Nathan's creative mind began working at an early age. "I used to have hallucinations when I was 2 or 3 years of seeing monsters. Before I had ever seen a horror movie. Horrific images have always been in my head from the beginning." Nathan grew up when CREATURE, PLANETOID, and CHILLER THEATRE were television staples. "Everyone is mesmerized by something, and for me it was horror. I caught a lot of the Conan pictures on television. I remember seeing *THE CONQUEROR THE WORLD* and that was the living post-post war of me. The creature was very odd looking. I know my adults laugh at it now, but as a child, it was a terrifying image to me. It was incredible and terrifying. It did not conform to my young perception of the world."



## Nathan Schiff's MONDO MASSACRES



"It comes, just in the teeth, and that's my master. I know that the thing won't that convincing so I shot it in shadow, hidden from, using special shots and it worked."

The lesson to be learned from Naoki Schiff is, *Don't be afraid to go out and do it.* Naoki is not truly mastered himself, anyone comes from your own heart sense of what is a job well done with the tools available to you. I like Naoki's films. Many people do. For him, that is the ultimate compliment. The more you'll be learning more from Naoki Schiff in the future.

*If you are interested in seeing any of Naoki's films, drop him a line at Naoki Schiff, 1 Austin Place, Lake Success, NY 11030.*

SCHEFF AND SHAW-WHONG AND PARSONS



he had discovered a new style of filmmaking. "I didn't realize it the first shot of *Two Thumbs Up*," Naoki recalls. "So, the next year I went by that, when I started making films the job Naoki's I had seen were always in the back of my mind. I also did so love with all the stock means they used I would watch cartoons and have the same sense."

Due to the low budgets with which he worked, Naoki had to make his films very small. "Naoki," said that the best way to learn filmmaking was to watch the early shorts. So, for me, the music and the music were the first priority. Naoki came later. Music plays an important role. What would *POUNCE* be without the music?"

Naoki had no filmmaking experience whatsoever. He did what came naturally through years of watching all kinds of horror films from early on. "I had the camera, all I needed was a cameraman." So, I bought some (stills) who had it like the shape of an animal, covered it with cotton, spray painted



One particular master that I met young Naoki's head was GORDILLA. To this day, Naoki is one of the biggest GORDILLA fans I've ever met. "GORDILLA really had a strange effect on me. At the time I was in and many of my friends grew out of that love for him. I stayed away. I think this is because I saw GORDILLA at such an early age. A year old. Most people don't remember anything from that age. I remember seeing that huge monster destroying a city, as a kid that young you don't know that it's a movie! It scared me as it well as frightened me. I always felt sorry for the monster." Naoki is in the process of writing a book about GORDILLA and the entire Japanese Giant Monster Mythos.)

Much of creative inspiration is derived from childhood experiences and from Naoki has described these concepts and used them to express himself with film. Many current directors have borrowed the same. Romero, Serial, Carpenter, Landis, Hooper. They all are concerned from childhood of seeing EC Comics or seeing *Conan*, *Halloween* and *Deliverance* that is scenes which influenced them.

For some strange reason, Naoki is Naoki's first Naoki into a "gay" scene of school. The first film, *PHASIS* and *MY FLIGHT* was made in 1976, a year before *FRIDAY THE 13TH*, yet it contains some pretty heavy gay scenes for its time. "I guess my inspiration came from so many of the movies. There that had no adults in *NO LIMITS*. I had never seen this like that before! Another movie was *LAST HOUSE ON THE LEFT*, which I saw in 1972. To me *Shadows* was a masterpiece and Naoki is the way a new kind of horror. What Naoki meant?"

After making a series of low-budget work, Naoki knows that he *DON'T LOOK IN THE MIRROR* and *BLOOD AND LACE*. Naoki thought

**A veil of LACE  
becomes a mask for  
MURDER!**



As death reveals  
with death  
has hidden  
some  
of the  
unknown

## BLOOD & LACE

EDITH HARRIS, (LACE MASK) AND  
WILLIAM HARRIS, (BLOOD MASK) STARRING  
IN  
"BLOOD & LACE" A FILM BY  
EDITH HARRIS AND WILLIAM HARRIS

### All That Glitters Is Not Gold

There are no "Buried Treasures."

There are no "Buried Treasures," there are no "Buried Treasures" any day of the week, especially—Woe of those had a profound effect on us as an early age that making them unforgettable. Some are "giddy pleasures," lured by others, but somehow connecting to us. Many are important to the lower grade historically, yet remain unrecognized as such to mainstream film critics. Still others have been deemed completely unsuitable by our best friends and closest relatives, but personally make us come to them all the more. Many are films we both love without the faintest idea as to why. We just do.

So, here they are offered for your scrutiny without apology or pretense. We only hope you enjoy reading about them, and that, perhaps, you'll find something as here that's new to you. By all means, watch them out and watch them for yourself!

**"SOS...MONSTER ATTACKING...GIANT SUSPENSION  
BRIDGE DESTROYED...SKYSCRAPERS LEVELLED...  
THOUSANDS KILLED...RUSH H-BOMBS..."**



By Steve Bissette  
and Dennis Daniel

# BURIED TREASURES

## GREAT BLOOD-HORRORS TO RIP OUT YOUR GUTS!



Just, first a few general rules before you even start to take a look at the dossier that encompasses this article. Herein are listed the films we had to put aside in order to make on this list "Buried Treasures." The criteria list: THE CLASSIC—Against Winning for all DEEP RED makes it our choice too. HONORABLE MENTIONS—The Best Classic, Recommended Viewing and the early but necessary MONSTER DRAGS MENTIONS—There are both might have personally but upon an absolute importance to the evolution of the genre.

Also here is noted, we've excluded the works of those already noticed third and endorsed by DEEP RED staff and readers, and hence, barely "Buried Treasures" in present company. Among the realizations we made are

works by Dean Cain, Brian DePalma, Wes Craven, H.G. Lewis, Andy Milligan, John Waters, Sam Peckinpah, Larry Cohen, John Carpenter, and David Cronenberg. There are also been noticed in this page, however, they may be.

In case where certain that you do to the more specific type and genre, we have chosen two examples that best exemplify the "type" of film discussed and the best example of that kind.

Finally, many recent films that have been already discussed in DEEP RED have also been personally included. Though we both felt they deserved a place on the list. Films like STRIKE THRU, STRIKE FRUIT, NINE DARK FORTRESS, FROM BEYOND, TRANS-AM, etc.





## HONORABLE MENTION

Recommended Viewing

### \* THE ACT OF KILLING WITH ONE'S OWN EYES (1970)

ALLEN (1971)

AMERICAN NIGHTMARE

CORRAL SPOOK (1999)

APRIL BEAST (1987)

AN UNUSUAL SUSPECT OF BLOOD

CARNALITY OF THE

DEATH MYSTERY HOUR

PART 1 (1970)

BLOOD CURE (1980)

THE BIRD (1970)

THE BLACK CAT (1980)

BLOOD AND BLACK LACE

THE DARK SIDE OF THE MOON

(1980)

UPPERN ARCADE (1970)

DAUGHTERS OF DARKNESS

LE BLOOD AND LIPS (1970)

DELIVERANCE (1970)

THE DEVIL (1970)

THE DARKNESS (1970)

THE DARK ROOM (1971)

THE DEAD (1981)

THE FLY (Book 25 and 26 revised)

HALLOWEEN (1970)

### \* HALL OF MIRRORS (1970)

THE ALICE (1971)

THE ALICE (1971)

THE ALICE HAVE EYES (1977)

THE BLOOD (1981)

### \* BLOOD (1981)

EVIL OF THE BLOOD

THE BLOOD (1981)

THE BLOOD (1981)

### \* BLOOD OF THE AFTERNOON

(1970)

### \* A NIGHTMARE ON ELM STREET

(1984)

NIGHT OF THE BLOOD (1981)

THE ALICE (1971)

THE ALICE OF THE OPERA

(1970)

THE ALICE (1971)

RETURN OF THE LIVING DEAD

(1980)

BLOOD OF (1981)

BLOOD (1981)

THE ALICE (1971)

THE ALICE (1971)

THE ALICE (1971)

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THE ALICE (1971)

THE ALICE (1971)



# NIGHTMARE

## T-E-R-R-O-R

BEYOND THE POWER OF  
FICTION OR SCIENCE TO  
EXERCISE!



# THEY CAME FROM WITHIN

## DISHONORABLE MENTION

Not Necessary Calls

BLOOD FRUIT (1980)  
BLOODFRUIT FRUIT (1980)  
BLOODFRUIT FRUIT (1980)

\* CANNIBAL HOLocaust (1970)

FRIDAY THE 13TH (1970)

THE ALICE (1971)

THE ALICE (1971)

THE ALICE (1971)

THE ALICE (1971)

THE ALICE (1971)

THE ALICE (1971)

and Vol Lovers production of your  
choice

**A NEW ANGLE... BLOOD CHILING HORROR**

THE  
FANTASTIC  
IMAGES

**THE UNWEARILY**  
in Science Fiction  
challenges the Forms  
of Narrative



page 111-112) The little-studied episode involves identifying two extremely exotic language groups (*underworld*) and (1) the beautiful African carvings a lot of many girls in Britain. Drawing on the beach, a really original, younger Black AIP brought a *Topless* magazine (which had short new spaces to go with it) they did a great job! Michael *William* also took those photos from 1961's *POSTCARD OF UTOPIA* to have *William*'s vote in *Blackboard* game *ELL* OF THE *STONE WOMEN* for a world color photograph, a jarring nightmare to anyone (which *Marie* knew he had taken) had a hand in, and *William* knew 'you can choose.

**BLIND ON NATIVE CLAY**  
**DAVID'S REED (1976)** This evocation of 17th-century English country life, its superstitions, customs, and manners, crowded with some genuinely shocking moments and so unapologetic in its demonic passions which more than make up for the papoose for Beale. Farmer plows up the remains of a dance and local children become a curse, "harvesting" the poison of "beast's blood" that begins to insidiously prey on the village. *Reverend of note* Here that the film's parents and situations (such as Linda Hayden's seduction of the priest) is his own church) make it as a clear precedent to *Clive Barker's* brilliant *Hellraiser* (which says "Hellraiser, Rex," as well as the entire brilliant film version). *Clive Barker's* brilliant *Hellraiser* does say "Hellraiser, Rex," as well as the entire brilliant film version). *Clive Barker's* brilliant *Hellraiser* does say "Hellraiser, Rex," as well as the entire brilliant film version).

**THE BLOOD SPATTERED BEANS**  
LA NENTA ENLARGAMENTADA (1994)  
Without a doubt, this is the most work  
of all the brilliant "Vaguetta" films and a  
rare example of the possibly  
Spanish master fear and beating of  
water. The most discovery of the  
North vampire turned into the  
world's best (forcing a man and a  
lot and nothing else) is a close  
match to the beauty (and almost  
perfect) definition of the  
and to the best (from the best).  
Most of the best (from the best).

**THE BRAIN FROM FLAMET ARSON** (1940) You'll all think we're crazy... but the film gill us out! John Agar has jumps from hell! He's faster' out of hand in this one with those black eyes, that muscular laugh, those great flowing locks: the classic production.

**HITCHHIKING...  
STAMP  
AS A  
RAZOR'S  
SECRET**



Also, when presented with 200/200/100 stimuli, there is 70% correct rating/behavior (mean).

THE BRAIN THAT WOULDN'T SHUT UP IN 1979, finally released in '82, the American counterpart to THE DEAD is an absolute Chomsky. I really love our heads on age right and it still does. Issues structure and the logic, many atmosphere of twisted thinking, great per-BRANDS FEAT goes (derived from the same video, not a tribute, you go figure), and the best manner is the story is fairly THOMAS DEAD is a class second time with a different twist and a whole new look.

**BRIDE OF THE MONSTER, BRIDE OF THE WOOD (1946) and THE DEVIL BAT/HELLER BATS (1941)**  
 Role of his vocal love? In the first, Lugosi gave his last speaking performance under director BO (FLAM NOD FROM OUTER SPACE) Wood with The Embassy and a rather creepy flourish in his good monster. The second



PRETTY LITTLE WHITE  
HOUSE/AMERICAN

CLASH



by MICHAEL OCHS

Alfred Sole, especially, and men to torment your married soul. Say 1953 "Mad Mary" after starring. Pease Skipped the related series of COM-MUNISM, later appeared in LIQUID SEX in the frothy lesbian genre

BEATHEM/DEAD OF NIGHT (1972) Bob Clark rates as one of the great visionary American masters of low cost genre to FOREY'S, Clark delivered CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, BLACK CHRISTMAS, STRANGER IN THE HOUSE, MURDER BY DESIGN, and this, which is his masterpiece. Lowkey, sexy, there's no variation on the channel "The Monday's Pre" with a terrific shooting, scenes and great Alan Donahy and Tom Bernt making

DEMENTIA/SLAYER OF ROB-BOTS (1975) The FRANKENSTEIN of the '70s! Dark, creative, enlightening, nothing of film cost and horror films was that about with music and narrative added. And we don't give a shit how much he drinks it-they'd McMillan's voice as the narrator. And what a narrated! Unforgettable

DEBANGED (1974) Robert Bloome is unarguably terrible as Eli Gato in this wretched pulled guy black comedy directed by Alan Donahy (CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, etc.) and Art Gilia. Other than changing Gato to "Eli Gato" and showing the face of the monster that got his caught (with a teenage girl instead of an elderly woman in the video), this is a surprisingly accurate account of Gato's life and career. There's also plenty of great

Lady Bernt making for the best PYCNO and TEXAS CHAMPION not winning, this is the best, definite Gato best

DEVIL BALL (1941) Do yourself a favor, do not attempt to watch this film at 2-30 am alone in an empty house, YOU WILL NOT SURVIVE! This is one huge film. The best "scientific fantasy" home film there is! The movie atmosphere is so thick you could cut it with a tooth. Bryant Haliday gives the performance of a lifetime as the Great Voodoo and the dreamy Hagen will take your head up for ages!

THE DRACULA SAGA/THE SAGA OF BRADSLAWBRADSLA, THE BLOOD LINE CONTINUES (1975) Count Dracula's pregnant grandchild gives us with her monster that ability, while he tells that the story's vampire vampire story's brought to the front of insanity by the fusion of nurturing the latest in a generation of infant murder. Very unusual Spanish horror comes up on you, leading to a bizarre and very bloody finale with a stomach rupturing singer in his bed. More vampire baby movies include GRAVE OF THE VAMPIRE (1977), which makes a great second feature

YESTERDAY they were COOL & DEAD-  
TODAY they're HOT & BURNING!



## DRACULA VS. FRANKENSTEIN

STORY BY ROBERT BLOOM, DIRECTED BY ALAN DONAHY, 1974

DRACULA VS FRANKENSTEIN! BLOOD OF FRANKENSTEIN! THEY'RE COMING TO GET YOU (1949) A Chiller Thriller favorite! Goes on our list despite of low

Quality. It and I Carol Nite...as well as some campy, better of the hand did from the idea of Ross Tompkins, Angelo Bonetti, and Forest J. Ackers meet! This one has it all. 1300 topes, great, bad acting...come on! What's not to like?

DR. FRANKENSTEIN ON CAMPUS (1990) Contemporary Canadian low budget horror tale set at Lake by and time, but the beautiful music, peppy dance, peppy White's I'D FRANKENSTEIN by a couple of years.

SHILLER KILLER (1979) Anne is desperate need of a little peace and quiet and a break from her landlord (who is all set on New York Stage with an excellent power drill. Psychotic film film by Albi Hosen (MR 45, PLAN CITY, CHINA GIRL) has a real brain rap, but we still find it oddly personal and interesting, with a creepy open-ended last shot. Crude, disturbing, hard to get a woman.

EATEN ALIVE/DEATH TRAP/AMERICAN SLAUGHTER (1976) A horror elaboration on and life Texas massacre Joe Bell (who had his return to his genre), this is a great thriller-Tate Hooper's most sustained nightmare and to TEXAS CHAINSAW. Though compromised by the producer's tampering and lack of Don's hand in the final edit, the look of this film (as message of war) is unforgettable. What a cut! Billy Hays, William F. Felt, and Robert England (Frank), (what) get involved by the end. North Kent's homicidal Project performance makes the frequent flashes of violence, accompanied by the most brain-burning country-western soundtrack ever. The inclusion (as bonus) it will give the gold doubler from almost everybody. Part 1 vs.

FRANKENSTEIN MUST BE DESTROYED (1949) A slight Hammer classic, the 1970 version of their FRANKENSTEIN series for Peter Cushing's portrayal of the eternal doctor. He is a rather motherfucker here, a man of intelligence, wit, and, undoubtedly brilliant who rather than as a display of anyone who comes his path. Recent TV showings have not properly reminded the viewing eye that has (and now) been cut from U.S. prints. As with most of the Hammer











**THE TROLLS RELEASE (1945):** The duo popped up at drive-in as **THE MAMMALS ARE LOOSE!**, which came up the slot. Ray Drown Spectator, student production, wrote on the back of his hand some ability. **THE CO. CHILDREN OF ANGELO CREATURES WHO STOPPED LIVING AND BECAME WOOD-UP FORESTERS** (Goddard) photographed East Lateral's chosen **SCREAM OF THE BUTTERFLY** the same year. The opening attention is worthy of Ed Wood, with our hero stuck in "mortality," while the three h-to-six, last opening before, finally ended in "mortality" is "mortality" by itself by Mac King (Mac King) acting under the pseudonym "The Flamingo." Though the movie is a joke and a **THE CACODOT**, our extended number sequence is a very amusing.



**TOURIST TRAP (1974)** Favorite of the Chuck Connors' "Napier's Gallery," which also includes the all-American master of **DEATH IN SMALL DOSES** (71), **THE MAD MONK** (72), and the misanthropic connoisseur who articulates responses to his stamp in 50 ADOPTED DRAG (73), along with the serial work in Fox TV's **WHEELWOLF** series. This is handsome Chuck's last role, though, as a lapsed physics professor who can animals in various ways, including the collection of war and plaster dummies and two life without war dolls, but *Monsters* haven't here never been more fully brought to the screen, substituted by lots of old animal carcasses, white skeletons, and prototype zombies, the lovely occasional wave of nightmare flight animals across the deep canyon.

**THE BASIC APPROACH (1994)**  
Trans: Films of their own-foot. The current version on tape contains some of the oldest film reels ever shot. For

example, not only is a little boy named by a dog, they track up and over his face, a guide dog is their only lady assistant as they climb to his death, a head is reached by Mexican workers a FOX (and a snake) give a guide dog pulled and still alive in the name of Freedom, Justice, and the American Way.

**TWENTY MILLION WILLS TO EARTH (1977)** The overgrown Vermont Yankee is Ray Harryhausen's brilliant creation, and one of the great leaps. "20" means, more or less, "Giant." Drugged away from his home planet as a "specimen," brought from his planetoid egg (great sequence) to be posted, probed, grabbed and paged, breaking loose to heroically slay the Indian, kill in search of mother (he doesn't even see exactly only to then be published short, battered, dazed, and doctored off a very tale. Completely unlike Harryhausen as the Beatles' "Sgt." Peppers" we're supposedly identifying with simply here as children, reliving their tedious existence by torturing, chasing, and finally murdering the overgrown Yankee, who's the great sympathetic character in the film, a vibrant person for all children of the '60's. Harryhausen's EARTH VS THE FLYING SAUCERS also has a close kin, the subtypical flying saucer film of all time, with its campy alien violence, and loving direction of Washington, D.C. Recaps the Bogart/Beaumont Road!

**THE UNLAMENT (1977)** What would a list of featured musicians be without at least one James Carroll film? In this one, he acts as screen writer where he turns political ball music. Features two of our all time favorite B-Movie stars, Allison JOE FOST (FROM JOE) Hayes and Ted DEMME (FROM THE). The movie features a 4 screen and we get to see Allison in a leading role (along). Hey, come on, you and Roger in the '60s can't be here! "Good look, what if there the first screen?"

**THE WITCHMAKER (1966)** Another from the heyday of "B" ratings, the pseudo-horror tale that would rate an "R" today. This is a great "Whodun in the Swamp" movie with plenty of depravity, graphic violence (but only slitting and bed roting. No crows, give this one when it's on) and Abby Lincoln (as Barbara on *GRIMM* *WTF!*) and here playing a psychic researcher) and Lili Luncz (familiar actor who frequently appeared alongside Jonathan Demme as women) figure their partnership as poisonous with the film. Following it with **THE BRATFELDER** OF **ISLAN** (1971) and **A BOY AND HIS** (1975), which are even better.

**EXHAUSTION OF THE DEAD**  
(1991): In direct contrast to our previous history, the Italian horror film *the CARNIVAL OF SCARS* of the 1970s. Its underlying U.S. culture power suggested more Polanski-style setting, sexual and pre-adolescent, victims of those who would appreciate this cold mood game, while proving off governments in search of a fix, only to find metaphorical horrors suggested by the film's up, on old typewriter and the discovery of Kurosawa's power where time and death is not what and hence, the dead to not really dead. *UNUSUAL, sometimes, and haunting.*

**JEROME (1977)** and **SEVEN DOGGS OF DEATH: A TU STRAS PER TORNARE L'AMICA (1978)**  
 Paul's friend. The worst movies ever put on film. **JEROME** has some commendable German musicology lessons and who can blame the critics in this one? We know the oldest drug, but the payoff is more than worth waiting for. Just give us the dolls. **SEVEN DOGGS** is even more hallucinogenic with its bizarre, the symphonically slow spider attack the black girl's head (don't be shy, the pictures are black of the final stage). Mindboggling violence and strange brain-melting.



That's all folks! This has to be as massive a complete... We could go on and on about hundreds of other... said. UNKNOWN ISLAND, THE DAY BEARS EVILIZED EARTH, THE 10-STAR, RINGED, 104 IN THE FOR- HIDDEN LAND, THE 5000 PEOPLE, SEASON OF THE WITCH, LET'S SCARE BEANS TO SCARE, THE CYCLES, NIGHT WARNING, BUT CHIEF, BAKER, NIGHTMARE HAZARD, THE BLOODS GAMES, NIGHTMARE CASTLE, OPERATING PAIR/CELL, BAP, KILL/CRUISE OF THE LIVING DEAD, SEASON OF THE WITCH, THE BLACK SCORPION, CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, THE INCREDIBLE 600 LIMPET, every December since two weeks, and TV movies like FEAR NO EVIL, TRAILER OF TERROR, CARAVAN, SWEET, JERSEY BACHELOR, KILLER BOSS, and A COLD NIGHT'S DEATH, and there are just all the ones of your books.

We identified in your "United Therapist" list. We're not going to put them. Just would have to see how it goes.

1998

**SICKENING**  
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**10c**

# **\*TALES**

**FROM THE**

# **PITS**



*W. C. C. '87*